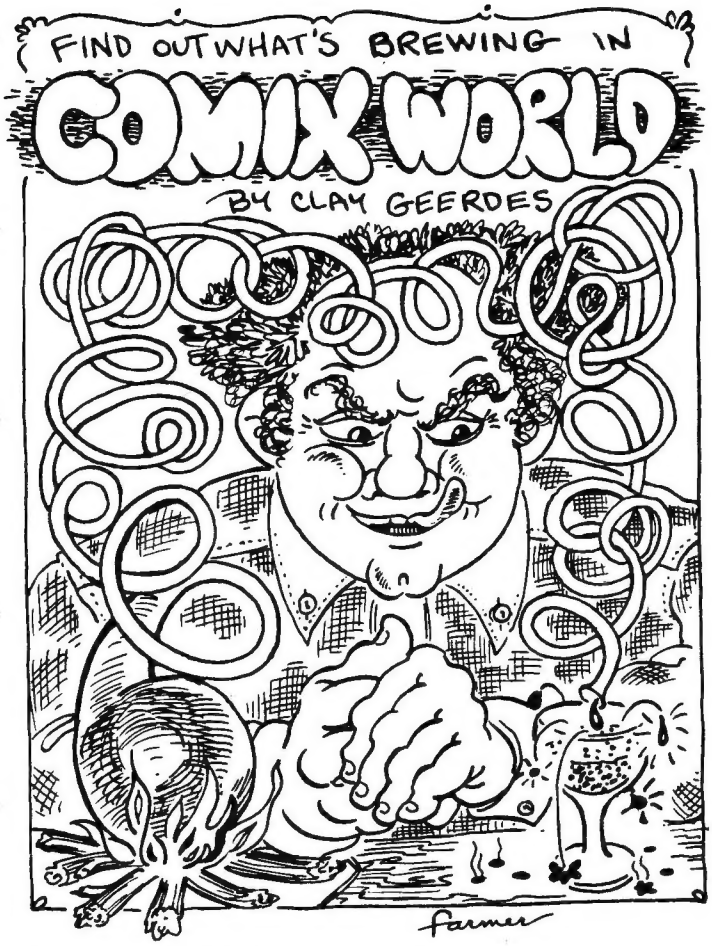

COMIX WORLD 164. February 1, 1981. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Subs: $10 for 48 in U.S.A. Europe: $14 for 24 issues. Logo by Joyce Farmer, co-creator with Lyn Chevli of TITS 'N' CLITS COMICS. Ms. Farmer recently took complete control of NANNYGOAT PRODUCTIONS, buying out Lyn Chevli. TITS 'N' CLITS was the first comic book to be written, drawn, and published entirely by women (the first women's comic, IT AIN'T ME BABE, was published by Ron Turner.). Its scatalogical bent resulted in rejection by many buyers, but T&C found its audience over the years and has continued to sell well. T&C 6 has just come out and COMIX WORLD interviewed Joyce Farmer.

Joyce, I've heard T&C called women's porn. Give me your reaction to that. How did you get into "dirty comix"?

"I have never heard a woman actually say T&C was pornographic. Many "feminists" who own women's bookstores refuse to carry T&C because it shows cocks, men, and heterosexual activities. We originally published T&C as a knee jerk reaction to ZAP. We wanted to do sexual/menstrual stories from a woman's point of view. If that's porn, it's in the eye of the beholder."

What was the general reaction to those early issues?

"Disgust. One Los Angeles FREE PRESS columnist said 'A cunt is something you put something into, and not for anything to come out of.' Our distributor bought 5,000 copies of #1 almost immediately. The Orange County District Attorney's office made an unsuccessful stab at prosecuting us for obscene material (publishing it, that is). Women either loved it for the new view they got of themselves or hated it because we brought menstrual blood out for everyone to look at. I liked what we were doing, hated the bad artwork, and soon realized that the book alienated a lot of people who were unwilling to look at their hangups. A lot of people bought it though; we sold our print run in a year."

This resulted in your becoming a business--

"We were able to keep producing comix (as opposed to a one-shot deal) for several reasons. As we did not depend on the comix for income, we were able to take the money from the sale of one book and pay for printing the next. Since we wrote and drew the book, we didn't have to pay any artists until T&C3. We didn't pay ourselves except to buy plane tickets to San Francisco conventions."

What is the top selling point of T&C?

"It almost doesn't matter what we put inside a title like T&C. The book sells because of the cover."

Why have you turned over publication of T&C to Last Gasp?

"It's always preferable for the artists and authors to maintain control of a publication as long as they don't get out on some esoteric limp and lose their sales appeal. That's where an outside publisher can help prevent economic disaster. We always tried to keep our (theoretical) audience in mind. Last Gasp has published the last two issues of T&C mainly because it is difficult to deal with printers here in Southern California. We don't have enough volume in books to publish economically."

You did some artwork for some of the issues of WIMMEN'S COMIX, didn't you? What finally happened to that title?

"Wimmen's Comix didn't sell fast enough, though Last Gasp tried to make it worth the expense of continuing the line. All the artists had to be paid royalties. There was a fair amount of crazy-making in dealing with artists who were not business-minded and were often inexperienced in publishing. Paranoia, justified or not, ran rampant. I encouraged them once to band together and publish WIMMEN'S themselves, but as a group they didn't want to take the risk. Each of the women was doing other things; WIMMEN'S wasn't their main focus; there wasn't enough money in it to justify the risk, etc. Some of the group would have liked for Nannygoat to publish the title, but we didn't have the capital, and we preferred to put our money into T&C."

You and Lyn have children. What affect did T&C have on them?

"My son was 13 when I got into comix, and he loved it. It was a status symbol among his high school friends and even a few of his teachers. My comic collection is drastically incomplete today because Paul and his buddies nipped so many copies of Slow Death, Snarf, etc. He never objected to being one of the characters because the story was either true (and funny) or was only my made up fantasy about him. I never used his name and he wouldn't have wanted me to because some of the stories were not flattering. He took it all in stride. Lyn's daughters, on the other hand, were rather embarassed about our work. They were into the social activities at their high school and they wanted a regulation mum. Paul never objected to my personal life or my work."

What is your attitude toward violence?

"I don't like it. I think that violence begets violence. I don't know enough about the subject of violence and pornography to comment on that. It saddens me that anyone might get off on seeing

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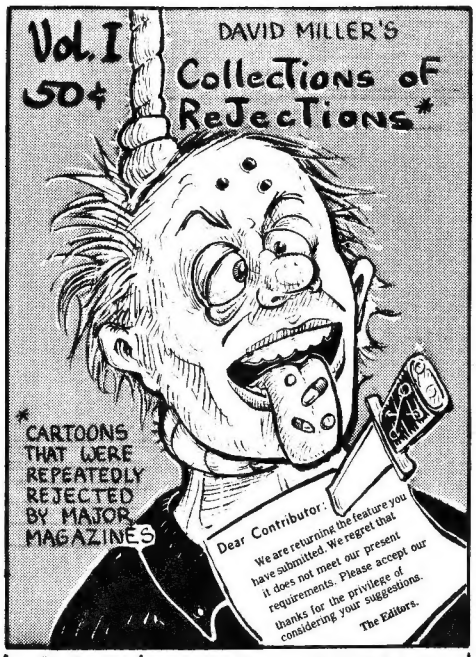
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women tied up and bruised,etc. but I, like so many other comic lovers, like S. Clay Wilson's work, so where does that put me?"

I heard you were going to change your title. What made you change your mind?

"T&C6 was going to be called CLITS UP! but we decided not to change titles in the middle of a series. The word "Tits" seems to offend many women, even when they understand the satire intended, so we were looking for a more "feministically correct" title. Why, oh, why do so few people see us for the satirical rag we are. There is a plethora of seriousness in the world, sad to say."

Too true.

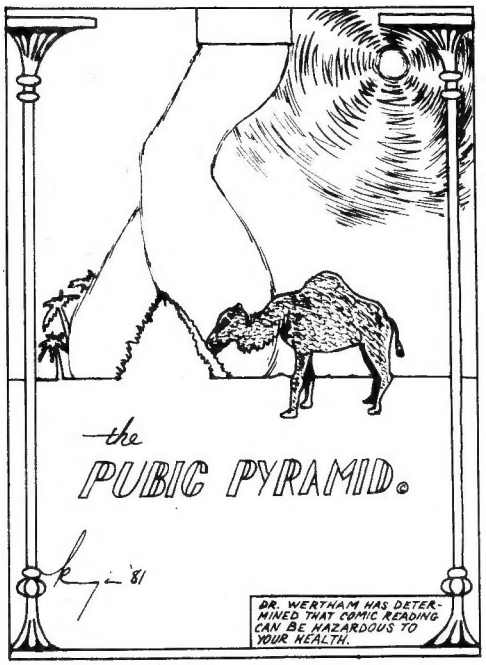
December 30, 1980.

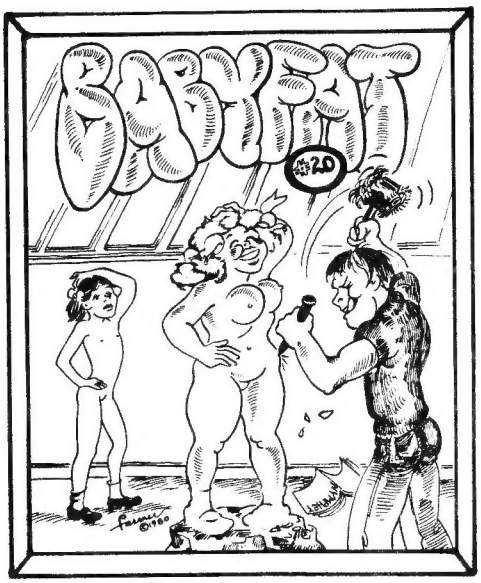
Joyce Farmer did the cover for BABYFAT #20. 50¢/stamp from CW. Other new minis are:

LOW GRADE 1, Dale Oliver's first solo for CW. Dale has contributed to BABYFAT and a number of minis to come out later this year. He lives in Michigan. LOW GRADE is 50¢ from CW.

THE PUBIC PYRAMID is T. A. Kaegin's first solo for CW. A unique mini in a style reminiscent of Heinrich Kley. It's 50¢/stamp from CW.

KITTY LITTER COMIX. This sexy little right-pager marks R. C. Harvey's debut in the mini-world. His panels appear regularly in the men's slicks. 50¢/stamp from CW.





UPCOMING UNDERGROUNDS: DOPE COMIX 4, TITS N CLITS 6, COMMIES FROM MARS 3, COCAINE COMIX 2, SAN FRANCISCO COMIC BOOK 6 (a title which may go twice yearly under the editorship of Gary Arlington), DOPIN' DAN 4, DR. ATOMIC 6, and Hunt Emerson's THUNDERDOGS. ANARCHY 3 is in the planning stages, along with a new issue of SLOW DEATH (good year for this title--assume you saw the Cardiac Follies (known euphemistically as an "Inaugural Gala"). If that's entertainment, we're all in trouble. Best laugh: Frank Sinatra singing "Nancy with the Reaganface." Political cartoonists are going to have a ball with this gang. How about Osmond calling the President Ronnie? What a comedy.

David Miller, known to many of you by his work in COSMIC CIRCUS and various CW minis, has solved the problem of what to do with your magazine rejects. Reduce them and publish them in mini form. His first COLLECTION of REJECTIONS is out and it's fine work. Dan Taylor is up to BOOK OF ART 11. That's 75¢/stamp (16pp mini) from him at 1833 Guntle Rd. New Lebanon, OH 45345. SPACEVARMITS COMIX is 50¢/stamp from Ken Fletcher, 341 E. 19th St., Minneapolis, MN 55404.* Up in Canada, Kenny Moran is out to make his rep with barbarians and semi-nude women. WORLD OF ELZON is $2 pp from him, 216-B Sherbrook St., Winnipeg, Manitoba, Canada R3C 2B6.

If you wonder what the whole mini-scene is all about, you can find out for $2.41, the price of THE COLLECTORS' GUIDE TO NEWAVE COMIX. From me.